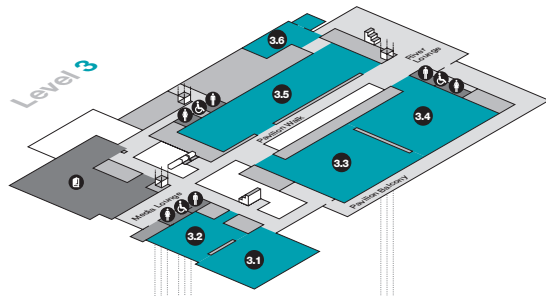
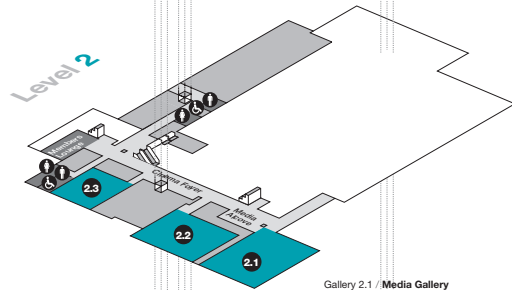


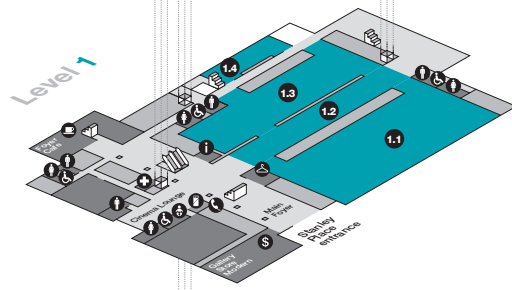
Gallery of Modern Art



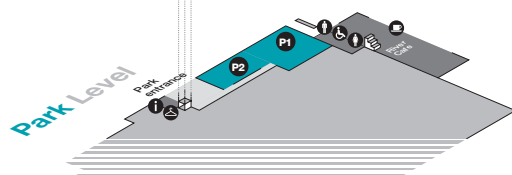
Gallery 3.1-3.2 / Indigenous Australian Art
Gallery 3.3-3.6 / Collection Display



Gallery 2.1 / Media Gallery
Gallery 2.2 / Cinema A
Gallery 2.3 / Cinema B



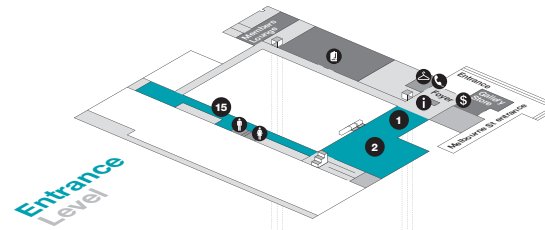
Gallery 1.1-1.3 / APT5
Gallery 1.4 / Children's Art Centre, Kids' APT



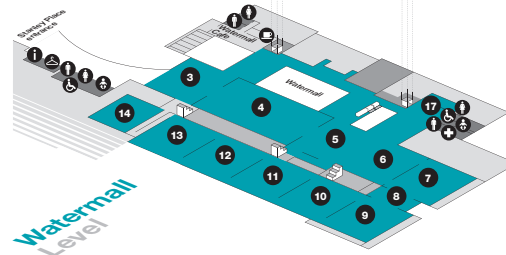
Gallery P1 & P2 / Children's Art Centre, Kids' APT

- Restrooms
- First Aid
- Information
- Cafe
- Gallery Store
- Parents Room
- Cloak Room
- Telephone
- Library
- Cinema tickets

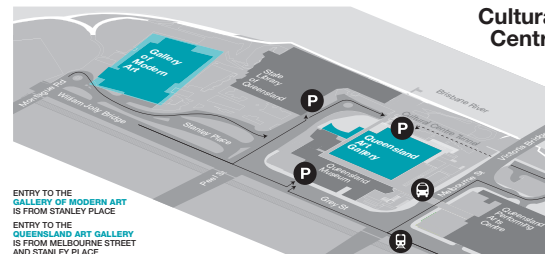
Queensland Art Gallery



Gallery 1 / APT5
Gallery 2 / Historical Asian Art
Gallery 15 / APT5



Gallery 3-6 / APT5
Gallery 7-9 / Historical International Art
Gallery 10-14 / Australian Art
Gallery 11 / Fairweather Room
Gallery 14 / Queensland Heritage Gallery
Gallery 17 / APT5



ENTRY TO THE GALLERY OF MODERN ART IS FROM STANLEY PLACE

ENTRY TO THE QUEENSLAND ART GALLERY IS FROM MELBOURNE STREET AND STANLEY PLACE

BUS / Alight at the Cultural Centre Busway, Melbourne Street.

TRAIN / Alight at South Brisbane Station, corner of Melbourne and Grey Streets.

FERRY / Alight at South Bank 1 CityCat terminal / For train, bus and CityCat/Ferry timetable information, telephone Translink on 13 12 30 or visit www.translink.com.au

TAXI / Set-down in Stanley Place, from Grey Street (both directions) and the Cultural Centre Tunnel / A Yellow Cab taxi phone (13 19 24) is located in the foyer of the Queensland Art Gallery and the Gallery of Modern Art. Taxi ranks are located outside the Queensland Performing Arts Centre on Grey Street and outside the Brisbane Convention and Exhibition Centre, corner of Glenelg and Mervale Streets.

CAR / Paid parking is available at: Queensland Art Gallery / Queensland Museum Carpark / Enter from Grey Street or the Cultural Centre Tunnel / Stanley Place Carpark / Enter from Stanley Place or the Cultural Centre Tunnel / Queensland Performing Arts Centre Carpark / Enter from the Cultural Centre Tunnel / Brisbane Convention and Exhibition Centre Carpark / Enter from Grey or Mervale Streets.

LOCAL TRADITIONS, CONTEMPORARY CONCERNS

APT5 TOUR

QUEENSLAND ART GALLERY GALLERY OF MODERN ART

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Nusra Latif Qureshi *Justified behavioural sketch* 2002

Contemporary miniatures use traditional techniques to pose questions about present-day issues. In this work, Qureshi comments on two Indian traditions — polo and the Mughal miniature. The red outline of men dressed to play polo is taken from a photograph and alludes to the adoption of this sport by the British during their rule in India. The work looks at the adaptation of South Asian traditions, and the complexity of cultural identity. **QAG / Gallery 15**



Khadim Ali *Untitled* (from 'Jushn-e-gulle surkh' (Celebration of red tulips) series) 2004–05

Present-day miniature painting is a synthesis of modernity and tradition — subjects, images and methods of this historic art are combined with modern-day sensibilities. In the new miniature, elements of the past are placed next to imagery from contemporary life and immediate surroundings. **QAG / Gallery 15**



Unknown artist *Folio from Shahnama* (Book of Kings) by Firdawsi 1518 (Safavid dynasty)

These historic works, dating from the sixteenth and seventeenth centuries provide an interesting comparison to the contemporary miniatures in APT5. Historically, the role of miniatures was to chronicle life and social issues. The art form declined following the British colonisation of India in 1849. **QAG / Gallery 2**



Aline Amaru *La Famille Pomare (The Pomare Family)* 1991

The Pacific quilts, textiles and tapestries on display at APT5 demonstrate the adaptability and longevity of traditional practices. Such practices have been part of the culture for hundreds of years, but still remain an integral part of life in the region today. The works are based on traditional designs and techniques; however, new materials and technologies are continually absorbed into the practice. **QAG / Gallery 4**



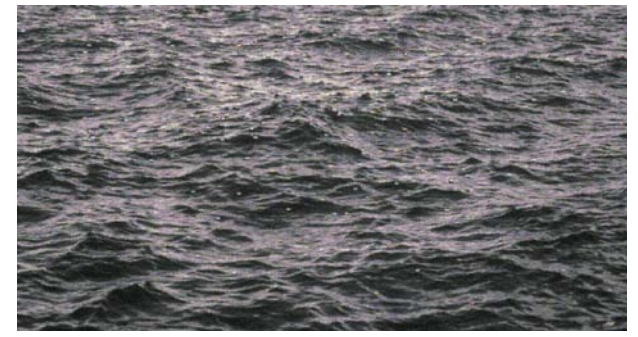
Ai Weiwei *Painted vases* 2006

These pots are six to seven thousand years old, but have been painted with acrylic paints to render them unrecognisable as historical objects. However, their forms are still intact and each pot hides its original patterning under its new, brightly coloured surface. Despite their gaudy new colours, these pots have an enigmatic relationship to the past. Their original value is obscured and substituted for a new value as contemporary art objects. **QAG / Watermill**



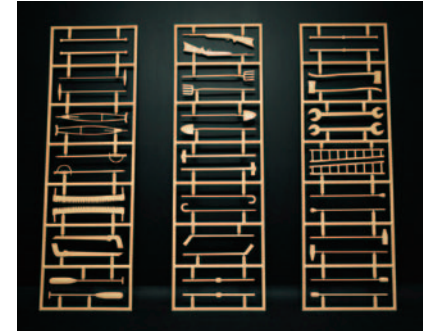
Majiayao culture *Storage jar (kuan)* Neolithic period, Majiayao phase (3500–3000 BCE)

Pots such as this these show what Ai Weiwei's *Painted vases* 2006 may have been like before they were painted with acrylic paints. They would have functioned as funerary urns or as domestic or utilitarian wares for the elite. **QAG / Gallery 2**



Rashid Rana *Off shore accounts — II* 2006

This work is made of tiny images of rubbish. Interspersed are romanticised paintings of seafaring explorations from a glorified past. In surrounding these images of past ambition with the debris of today's material consumption, Rana makes a pointed statement about contemporary motivations of desire and discovery. **QAG / Gallery 16**



Michael Parekowhai *Acts II* 1994

The objects in this work have a mass-produced, machine-made appearance that masks their masterful hand-carving and relation to traditional Maori customary practices. The objects present a range of contemporary meanings. From rifles and swords to axes and pitchforks, these objects symbolise the tools that relate to histories of battle and colonisation. **QAG / Gallery 4**